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ABSTRACT

The articles in this volume reflect a resolution passed by the International Society for Education Through Art (INSEA) World Council to provide children with opportunities to work in the arts so that the healing process that the arts can foster can be initiated. The lead article in this issue, "Heart Goes towards the Sun: Work with Children Refugees and Displaced Children in Croatia and Central Bosnia" (Emile Robert Tanay), provides a glimpse of the powerful words and images that led to this resolution. Commentaries on this presentation are "On Confronting Violence through Art" (Jerome J. Hausman), and "War & Peace" (Debbie Smith-Shank). "In Times of War and Fear" (Britt-Marie Kuhlhorn), reminds people that it is not only current children's images that can be the impetus for learning in the art classroom. Kuhlhorn also focuses on the relationship of gender to artistic response as a research agenda worth pursuing. "Notes from the Epicenter" (Edie Pistolesi), describes the efforts to help children resolve the emotional upheaval suffered as a result of a destructive earthquake in Northridge, California. "Art Education for Children in Crisis" (Nancy Lambert), puts the final perspective on this theme by examining three recent publications. Lambert challenges teachers to listen to the children and help them to respond to crisis through their images. The articles are followed by reports and news from INSEA members from various world regions. (MM)

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Kit Grauer • Canada

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Art Education for Children in Crisis

Heart Goes Towards the Sun
Emile Robert Tanay • Croatia

On Confronting Violence Through Art
Jerome J. Hausmen • USA

War & Peace
Debbie Smith Shank • USA

In Times of War & Fear
Britt-Marie Kühlhorn • Sweden

Notes From the Epicenter
Edie Pistolesi • USA

Art Education for Children in Crisis
Nancy Lambert • Canada

REPORTS & NEWS • RAPPORTS ET NOUVELLES
InSEA Executive Report • **Herbert Read Award** • **Europe :** 3rd European Regional Congress, *Clara Botelho, Maria Barroso Soares, Elisabete Oliveira, Ulla Arnell* • **Asia:** Taiwan Art Education, *Ann C.S. Kuo* • **North America:** Montreal Conference Proceedings & Slides, CSEA & USSEA Conferences.

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Crystal Harte (16 yrs) BC Canada
Postcard to L.A. " *What is broken can be fixed through the help of friends.*"

Coming InSEA Conference

South East Asia & Pacific November 13-18, 1994	Subic Bay, Philipines
InSEA Asian Regional Congress December 25-28, 1994 November 10-15, 1995	Taiwan, R.O.C.
World Congress 1996 July 8-14, 1996	Lille, France

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Kit Grauer, Faculty of Education,
The University of British Columbia,
2125 Main Mall, Vancouver, BC, Canada
V6T 1Z4.
e-mail grauerk @ unixg.ubc.ca

Abstracts are welcome with articles. Authors are encouraged to submit photographs and/or art work.

Themes for articles for 1994/1995 are

Art Teacher Education
(October 15 deadline)
Windows into art Classes
(March 15, 1995 deadline)
Community
(June 15, 1995 deadline)
Research Issues
(October 15, 1995 deadline)

An Editorial

Kit Grauer

Art Education for Children in Crisis

Last year two world crises moved from the headlines of newspapers and the evening television news into catalysts for my re-examing the significance of art education for children in crisis.

The first event was the war in the former Yugoslavia. As disturbing as the images and information about this war were, the impact could be distanced by my lack of personal involvement. Then, at the InSEA World Congress in Montreal last summer, the displays of children's art work and presentations and personal discussions with and by the members of the Croatian delegation led to the unprecedented drafting of a world congress resolution by deeply affected InSEA members. *"The members of InSEA voice concern and call attention to the plight of traumatized refugee children worldwide. The recent efforts of the Croatian Committee of InSEA have reconfirmed the position held by InSEA, that making art plays a powerful role in the healing process of desperate children. As art educators, we have the responsibility to respond to this terrible social injustice. Educators and policy makers have the moral obligation to provide children with opportunities to work in the arts so that the healing process that the arts foster can be made possible.*
InSEA's 2000 members working in over ninety countries throughout the world urge that all who shape schools and their programs include the arts for all of children, but especially for those who most need the healing that the arts make possible. This resolution was unanimously passed by the World Council. As educators, we responded to the children's images that did far more than document an impersonal war .

The lead article in this issue by *Emile Robert Tanay* provides InSEA, members, a glimpse of the powerful images and words that led to the formation of the World Congress resolution. Both the commentary by *Jerome Hausman* and the article from *Debbie Smith-Shank* are evidence of how two art educators were also affected by sessions in Montreal. Throughout this last year, a number of responses by other InSEA educators resulted in everything from calls for art supplies and classroom learning experiences in schools and universities to reworking policy documents at national and international levels. The impact of the war in one area of the world affected children (and adults) in many areas of our global community.

Britt-Marie Kulhhorn 's article" In times of War and Fear" reminds us that it is not only current children's images that can be the impetus for powerful learning in the art classroom. She also focuses us on the relationship of gender to artistic response as a research agenda that is worth pursuing in art education.

The second world event that shock my consciousness was not a political crisis but a natural one. *Edie Pistolesi* describes the earthquake that destroyed much of Northridge, California and the way educators in Northridge attempted to help the children in their charge resolve much of that emotional upheaval. The shock waves from this earthquake were felt as far way as Canada both literally and figuratively. Binny and Smith's Dream Makers Children's Art Exhibit was situated at Northridge prior to being sent to Canada for exhibition. The Fine Arts Gallery literally collapsed around the children's art work. Teachers who had been working with me preparing for the display's arrival in Canada as a teaching resource , changed pedagogical objectives and had their classes respond to the children in the LA area. Over 3000 postcards of hope and encouragement were produced by BC school children. To the children in British Columbia, the earthquake in California could have easily happened to them. They are used to earthquake drills in their schools and the threat of a similar natural disaster is very possible. Making images of hope for other children was a way to confront and alleviate their own fears. Crystal, accompanying her image with the words " This is to remind you what is broken can be fixed through the help of friends." is empathizing with her own fears as well as those of her intended audience. Any crisis which focuses children on the value of art to express deeply felt ideas, beliefs and emotions is worthy of our attention as educators.

Nancy Lambert, puts the final perspective on this theme by examing three recent publications. In a carefully critical way Lambert challenges us to confront our assumptions and develop our pedagogical thinking about art for children in crisis. The suffering that children experience from both political and natural crisis is a reality in our world. The challenge for teachers is to listen to the children and help them respond not only through words but also through their images. As art educators, we have the responsibility to, in Lambert's words" rid the people of the beasts of their fear; chase down some of the terrors of children in crisis."

Following the articles on the theme are the reports and news that members want to keep them in touch with InSEA matters in the world regions. The very successful European Regional Congress held in Lisbon this summer is highlighted with two conference reports and the keynote address given by the wife of the president of Portugal, *Maria Barroso Soares*.

To Christa Volk, who tragically lost her husband after the European Regional Congress, we send our deepest sympathy.

HEART GOES TOWARDS THE SUN

Work with Children Refugees and Displaced Children in Croatia and Central Bosnia

Emile Robert Tanay
Zagreb, Croatia

It was one September morning in 1991, I met the group of children aged 5 to 12 at the garden of the Academy of Fine Arts in Zagreb. They talked very little and could tell me nothing about themselves. They were refugees from Vukovar, Tovarnik, Ilok, Rakovica and Petrovja in Croatia. I felt the urgent need to do something so I asked my wife Lilian and a teacher Mrs. Slisko to meet the children who were housed in a home for deaf mutes because of traumas they had experienced. There we found 35 displaced and refugee children. The mental and moral wounds caused by experiencing the destruction and burning down of their homes and ethnic cleansing brought these children to Zagreb. The six-year-olds were aggressive towards toys, afraid of us adults, afraid of being left alone, and, I was told, they suffered from nightmares. The older children could not concentrate on work, they changed their place and walked around every 5 minutes. Working with them I discovered they were anxious about their parents, especially about those on the front, and intrusively re-experienced traumatic events. Almost all suffered flashbacks and sleeping problems.

I met the second group of children 9-13 years olds last February, after a terrible journey through enemy encirclement by convoy that was taking food to Central Bosnia from Zagreb. I smuggled watercolours, wax pastels, schoolbooks and a lot of paper. It was Valentine's Day when the convoy left Zagreb.

In the first weeks the children in Zagreb, as in Central Bosnia, generally spoke little so I tried to build up, through music, little tactile games and visual games the elements of a relationship of trust between the children and myself. Observing the way the children produced their drawings I've seen the individual difficulties at the incorporation of new painful experiences into existing schemes and structures.

To know how each of those refugee and displaced Croatian children readjusts and transforms these assimilated structures into new systems of adaptation, I asked the children these questions:

What do you remember most?
Where are you now and how do you feel?
What happened to you last summer?
What is the taste, smell, surface and colour of this war?
What are you afraid of and how?

We were listening to classic music, and reading the poems. I wanted to provide the children with the possibility of subjective control over negative experiences so I offered them ink, crayons, good quills, watercolours and a lot of paper.

In the first drawings visual ideas and verbal (oral) symbols operated as an attempt to establish new relations and overcome fear and anxiety. The visual ideas were burdened with images of destruction, hatred and fear.

Picture 1 (Fear)
Ruza Drmich, 7 years. Tovarnik. "A happy rabbit is singing a glorious song in a small tent, and the butterflies are singing with him."

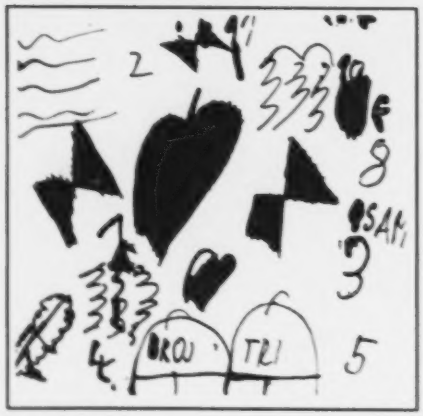
Children interpret the meaning of their anxiety in accordance with the level of their cognitive structure. Trauma ,or memory of a trauma, interrupts development through so-called "fixation on trauma" which children express in drawing by repetition, lines or dots, small lines in contrasting textures, repetition of zig-zag lines and the same symbols through a longer period of time.

Visual and verbal symbolisation shows that children are trying to find a way of defending. With some children the system is overburdened and unassimilated fear

Picture 2
Mateja Gavranovic, 10 years, girl, Petronja. "My house has been surrounded by a spider, my doll is crying after me, and a butterfly is saving her, and my Petronja and my house are crying weeping because I am gone."

Picture 3
Jelena Drmic, 8 years, girls. She was 6 in 1991 when she came from Tovarnik. She couldn't speak for weeks. The drawing made in April 1993 was one of many similar, similar ones. "The beauty giving her hand to the beast."

Picture 4
POST TRAUMATIC STRESS DISORDER
Jelena Chartolovni, 8 years, Vukovar: "In the kingdom of numbers".



and pain prevent the child from assimilating signs and symbols. This is reflected in the unusual rendering of objects and people, in a presentation without a relationship towards other objects and in which space is unknown. The children lose the function of accommodation.

Picture 5
POST TRAUMATIC STRESS DISORDER
Jelena Chartolovni, 8 years: "Letters with little stars".

There is regression to the pre-operational phase of consciousness in visual expression. A conditioned fear obstructed the childrens capacity to plan while drawing and to use alternative approaches. This is reflected in repetition of visual signs and a lack of curiosity and exploration when selecting symbols.

Since the outer world is full of destruction, almost all children suffer flashbacks and nightmares: 25% had witnessed acts of torture, a majority saw war deaths firsthand, 43% suffered acute hunger, 25% thought they would die from grenades. Such a world cannot be assimilated into the child's subconsciousness without resistance. The result of the unconscious ego resistance is in unusual symbolisation.

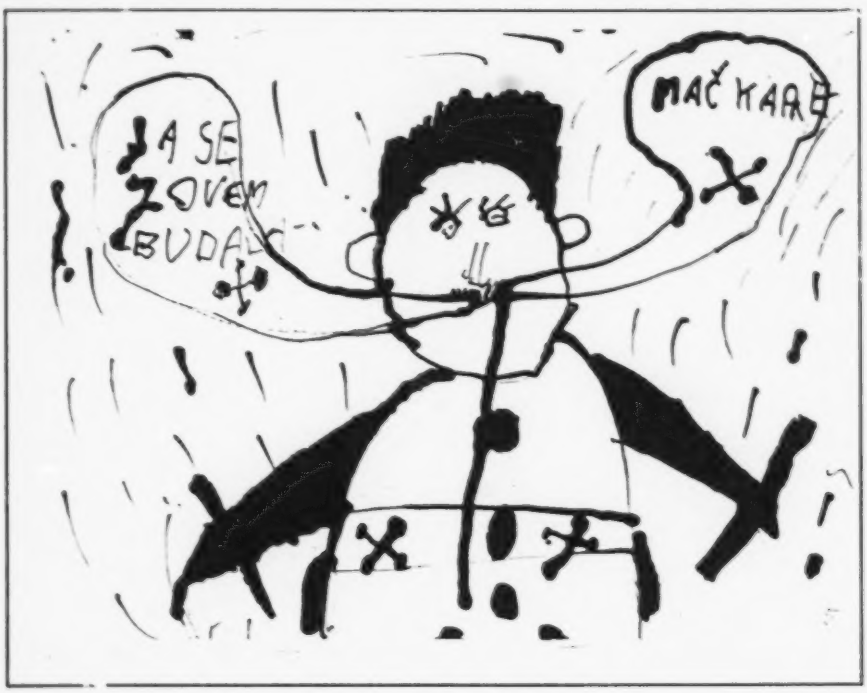
Picture 6
Ana Bunuc, 7 years. "Tank shooting a house and the house looking what's going on."

Picture 7

THE UNUSUAL SYMBOLISATION

Mario Karadza, boy, 8 years old from Bosnia. As many of the children of refugees he witnessed acts of torture. "I am from Jajce, I am from Jajce ..., spider is climbing but it can't reach by climbing ..."

To induce this symbolisation we used creative games emphasizing fear as a protective force and auditive explorations into music and poetry; thus transforming fear into creative power. Enabling the children to confront their memories, their problems on the emotional, and during the appraisal of their drawings on the cognitive level we urged all the age groups of children to draw and to talk.



The picture which reflects the personal perception of a traumatic experience marks the beginning of change from the phase of subordination to shock to an effort to overcome a confused state and turn to new symbols. In this way we try to give the children instruction that will help them use the system of symbols belonging to their culture to battle the destructive effects of their own consciousness, space, time and themselves. The nightmares are children's reality. I asked them to "catch" the monster or spider by lines on the paper and put the school bag on it, and to go sleep again. Many of the children I met in Busovacha (a small town in Central Bosnia) were for 22 months isolated in enemy encirclement and cannot draw human figures any more.

In Croatia there are 150,000 displaced Croatian children. 219,000 children from Bosnia are registered in Croatia. 90,500 pupils (18% of the total number of pupils in Croatia) are still without their elementary schools. In Croatia 200 children were killed in the war. 294 children are wounded, the largest number are between 7-14 years of age.

In Central Bosnia there were 12,500 children of refugees. Among them 164 seriously wounded; 68 were killed by grenades and 55 were killed with snipers. Children have begun to put themselves in unnecessary danger and no longer protect themselves from bullets or shelling. As war broke out and villages have been destroyed, many parents tried to save their children. Now with the war slowing in many parts of Bosnia parents of the children displaced in 42 countries, are looking to be reunited.

Dear Colleagues, I am trying to confront the problems with the children and by means of the arts help them to develop their personal strategy. I teach the children to observe. They teach me to see. We all can try to see deeper into ourselves and to heal the heart of the children. It is a small contribution for the healing of the heart of the world.

Picture 8

Ivan Cholich, boy, 8 years old. Tovarnik . A clown invited from UNICEF has visited many places in Zagreb (schools, kindergartens, refugee centers). "My name is Fool (on the left) and "Mackare" (the carnival masks). The drawing shows the intention to communicate not just to represent.

Jerome J. Hausman
Urban Gateways, Chicago, USA

"Children are the innocent victim of the development of the warmongers weapons. They are often the last to be saved, treated and rehabilitated. And yet, children are our future, whatever their race or religion A human chain between nations". Catalogue Statement: children of War, 1914-1993. Museum of Civilization, Quebec City, Canada, 1993

We, in Art Education, have long known of the dynamics of self-identification, self- expression, and self-adjustment and realization. Authors such as Viktor Lowenfeld (Creative and Mental Growth) have long ago made the case for artistic and creative experience in the growth and development of all students. What is important to note is that the implication foe what Lowenfeld and many others have written should not be left as academic rhetoric to fill our research journals and library shelves. Nor should we fall into an "express yourself" or anything goes" orientation. The simple fact is that children can give visual form to their ideas and feelings. Art teachers can create circumstances of personal freedom and psychological safety in which students can" risk" making their ideas and feelings known to others. To be sure, art teachers are usually not trained psychologists. They can, however, guide their students in ways that help focus on imagination and quality in the expression of deeply felt ideas.

During the International Society for Education Through Art Congress held in Montreal (August, 1993), a paper was presented by Emil Robert Tanay in which he described his work with a group of young refugees from the North Eastern part of Croatia. These were children aged from four to eleven years old. They came from villages that had been totally destroyed. Their traumatic stress was such that they could not speak (even though they were not mute or deaf). Tanay involved the children in art classes where they drew and painted images drawn from their experiences: soldiers and tanks destroying homes and villages, battered ships in a harbour, crosses marking the graves in cemeteries, and a lonely dove of peace with a blood stain. Along with a fellow art educator from Crotia, Josip Roca, an exhibition of the children's drawings was displayed at the Conference. Yes! Children drew what they have experience. In this instance, their visual expressions were pervaded with images of destruction, hatred and fear. Yet, through it all, their was an affirmation of their strength in dealing with adversity. Gradually, it was reported, they began to speak again. One is reminded of the kind of strength and human spirit of a young person like Anne Frank whose diary still serves as an inspiration to us all.

One need not go as far as Croatia or Somalia or South Africa or South America for the painful and disturbing accounts of violence and despair in the lives of children. Here in the United States, in all too many of our communities, gangs, drugs, and violence are part of the daily experiences are not subject matters to be swept "under the table" while we, as teachers, deal with more"proper" artistic concerns such as aesthetis form oor techincal competence. Of course, it should not be a matter or "either", "or." We should pay attention to aesthetic form and technique. We should also keep in mind the importance of using one's own experiences, of identifying with and giveing form to deeply felt ideas and beliefs. Through such visulaization we may better understand and deal with these images and the anti-social behavious they reflect.

Presenters at the INSEA Research preconference and the INSEA Regional Congress in Portugal are invited to submit papers for consideration, written in English, for possible inclusion in the ERIC database.

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WAR & PEACE

Lessons from Croatian friends

Debbie Smith - Shank
Northern Illinois University
DeKalb, Illinois, USA

Once in a while, we meet people who make a direct impact on our lives. This happened to me last year's INSEA conference when I met Emile, Josip, and Ana, from Zagreb, Croatia. They had come to the beautiful and peaceful city of Montreal, in order to testify to, and allow us to witness through their stories, the horrors that were happening in their country. In formal presentation, as well as in informal conversation, I was introduced to a was which had previously been for me, only headlines in the Chicago Tibune.

School started soon after the conference ended, yet I continued to think about Ana, Emile, Josip, their war-torn country. I vividly remembered the artwork I had seen; painted and drawn by children who had been physically and emotionally scarred by this war. Even as I remembered their stories, I told them to my students. I was teaching a class of pre-service elementary teachers at the time, and they were very moved by the stories I relayed. The class, on their own initiative, began collecting news items about this at and other wars happening throughout the world. We started looking at, and talking about, war artwork. Then we examined symbols of peace throughout art history. War and peace became a theme in our art education course, and in our lives.

On March 1, I received a letter from Josip explaining the "War & Peace in Fantasy and Reality" international childrens' exhibit which was being prepared by the Croatian National Counsel of INSEA. I shared this letter with my students, and together we decided to participate in this international effort for peace. We were under tight time constraints since we received Josip's letter on March 1, and the finished artwork had to be in Croatia by April 25. Allowing for a month to ship the artwork, we had less than three weeks to complete the project. Still, my students were willing to work with me to meet the deadlines, and work we did!

First of all, and most importantly, we needed children to teach. I telephoned Bill Mitchell, the art teacher of Clinton-Rosette Middle School in DeKalb, Illinois, who had taught my own daughter, and asked it we could borrow a sixth grade class for a lesson about war and peace. After securing permission form his principal, Mr. Burski, we were graciously invited me to teach Mitchell's first hour class for two days.

We then had to write a lesson plan. Together, the students and I co-developed a two-day lesson plan specially designed for sixth grade class of students living just beyond the suburbs of Chicago. We live in an area which was until recently, mostly farm land. Chicago is about sixth miles to the East, and the only war most of these children have know directly is the "War on drugs."

WE knew we had to talk about war, and decided that the best way to begin would be with a discussion of war and peace in art, especially focusing on two paintings by Marc Chagall. In a discussion of Chagall's painting, the children discovered that Chagall had not only served as a documenter of war, but had also incorporated symbols which showed hiss feelings about war. Students also identified symbols of peace.

We looked at a map and found Croatia and Bosnia. Most of the children did not know about the current war, so we shared with them stories I had heard from Josip, Ana, and Emile, as well as newspaper accounts of the war. While we shared the stories, the children were silent, attentive, and it seemed they were working very hard to understand. One boy pointed to Chagall's painting and began uncovering similarities between the war in Bosnia and Chagall's war. He, and soon others, especially noted the symbols of religion that serve to unite as well as divide groups of people.

Still, the war in Bosnia was a very far away and abstract war. To bring the concept of war closer to their own experience, they were then asked to close their eyes and take a " mental walk" around their own town. They were asked to "see" it as it is now, and then to imagine the town as it would look if we had been at war for several years. I was amazed by how quiet these 30 sixth grade students became during this mental exercise.

When they opened their eyes, the students were then asked to paint" what they saw in their minds." The results of their efforts were two paintings; diptychs of a single location in their own town, DeKalb, during peace, and at war.

Two days are not enough for this lesson. Several of the students worked on their paintings during study halls and at lunch in order to finish them. I would have loved to spend more time at the end of the lesson returning to the Chagall paintings to explore similarities and differences between his works and theirs. However, we accomplished many of our goals, and it was a rewarding experience for the sixth graders, the pre-service elementary teachers, and me. We all left the lesson knowing more about Croatia, Bosnia, symbols of war and peace, and very proud that we had the opportunity to take part in this global effort for a peaceful world.

Emile Tanay, Debbie & Josip Rocca in front of the Croatian children's art exhibit at the InSEA World Congress.

IN TIMES OF WAR AND FEAR

Britt-Marie Kühlhorn
Konstfack University College of Arts, Crafts & Design. Sweden

There Is A Collection Of Children's Drawings, "The Swedes In Time Of Worry", from 1943, preserved in the Nordic museum in Stockholm, coming from one of many competitions that were held in Sweden during the 1940s. They show in a convincing manner how the Swedes in the 1940s prepared themselves and how the children experienced the threat of war. I was astonished over how outstanding and well-expressed these drawings were. I wondered if youngsters of today could produce pictures of such high quality.

What would my pupils (about 14 years old) pictures of today's times of worry look like, compared to these?

My Pupils' Work

Few Swedish children who went to school in the 1940s had direct experience of war themselves, but I am sure that they could feel the fear of war also striking them.

Perceptions of threat among Swedish pupils are today to a high degree influenced by massmedia. But we have also many pupils that have had direct experience of war. Some of them were in my class.

My pupils and I decided to work with the theme "War and worry". Among others we wanted to study how war is described in massmedia.

We organized the work as a research project:

Phase I

- Collecting material (own sketches, pictures, photos, articles, historical material
- Formulate the problem

Phase II

- Analysis
- Production (about what they have learnt, own commentary pictures)

Phase III

- Presentation of results
- Evaluation

We started to look at the TV-news, put together from different news programs on TV. They were all about war, the war in former Yugoslavia and the "Gulfwar".

After discussion my pupils chose to work with the following themes:

- Battles (including soldiers and weapons)
- Victims and suffering
- Hostages
- Losers and enemies
- Victors and heroes

The Boys' Pictures

The boys chose the theme "Battles". Several news-pictures were analysed and the boys came to the conclusion that war is always terrible. They also collected comic-strips and fairy-tales, which they studied.

They presented their results with their own commentary in the form of pictures. In those pictures they describe war as a system, a connection between heroes, warriors, weapons and machines. They have examined the concept of war.

The Girls' Pictures

The Gulfwar was described in massmedia as a "clinical" war. But there are always victims in war. Aysel, the girl from Kurdistan knew that.

She had access to photos that we others had seen very little of in the medias. These photos were taken by a documentary-photographer in Halabja in Iraq. This town was attached with poison-gas in 1988 by Saddam Hussein. 5,000 people were killed.

The three girls who had experienced war realized that massmedia does not show what really is happening in a war.

Aysel's painting is very realistic. I have seen very few pictures with such a strong expression of death!

Nasrin's painting of war has a remarkable perspective. She was there!

The 1940s and 1990s in Comparison

Boys today choose motives which are the same as the boys in the 1940s. They take up machines and action.

The girls' pictures from the 1940s tell about homelife, how the women roll their sleeves up and take care of the men's work. Girls today identify themselves with the victims, and they tell about war from the point of view of the victim. Here is a clear difference compared to the pictures from the 1940s.

The largest difference between pupils' pictures of today and of the 1940s is the number of signs and the way they organise the signs in the picture.

The pictures of the 1940s, both of boys and the girls, show persons in full figure or at a distance. They are full of details, both in colour and form. All pictures make propaganda for standing up for the country and defending it.

The pictures of the pupils of today often show persons in full or half-figures or in close-ups. There are few colours and forms and few signs. However, the pictures of the boys contain more details than the pictures of the girls. The girls, however, use more colours. They work with accents of colours and colour-symbolism. There is humour and satire in the pictures of the girls are, instead, full of empathy with the victims of war.

What strikes me most in this comparison is how enormous the influence of massmedia is on the way school children express themselves through pictures. I think that I can establish the fact that this difference in manner of expression in pictures between the 1940s and 1990s is general. The role of the massmedia is quite clear..

I think, however, that the importance of own experiences when someone wants to tell or describe something is great. And if the experience is direct, instead of indirect, I think it will increase the capacity for expression.

Make Pictures to Understand

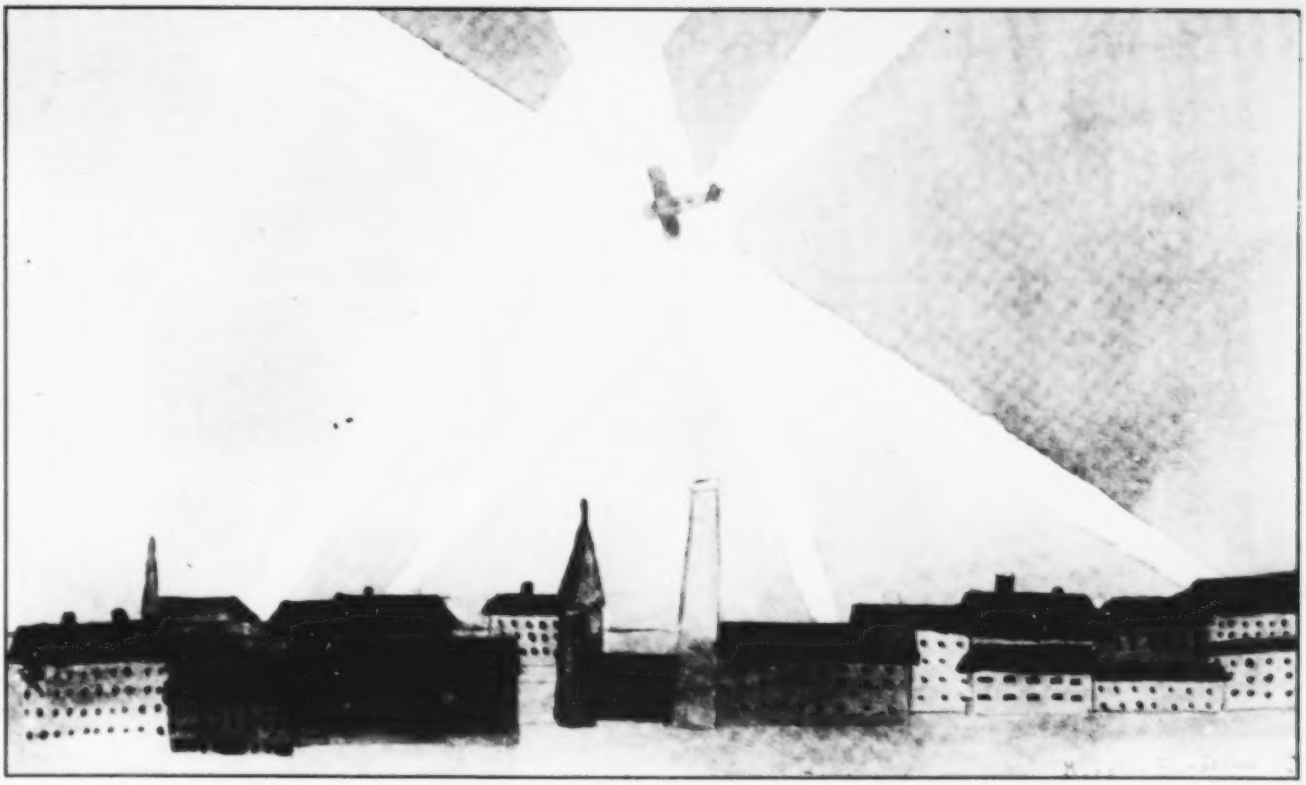
The aims of this work were:

- to let the pupils work out their thoughts about war and experiences of war.
- to let the pupils study how war is described in massmedia.
- to develop the pupils ability to express themselves in "the language" of pictures.
- to compare the pupil's pictures with those of drawings from the 1940s.

It is important to develop knowledge of the language of pictures, the concepts, so that pupils can talk about both pictures they see and pictures they create. It is not enough just to talk about pictures. The practical work on a theme is important. That is best done in the form of research projects.

Returning to the question I asked at the beginning: "Can youngsters today create as 'good' quality and expressive pictures as they could in the 1940s?"

It is quite clear that the pictures of today are different from those of the 1940s. They are strong and expressive, but they use different techniques. Each time seems to have its own expressions!



Kerstin , girl, 13 years, 1943

the boys ' picture of war • 1991

above • documentary photo from Hnlabja, Kurdistan, 1988
below • Aysel, a girl, 15 years, 1991

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NOTES FROM THE EPICENTER :
Northridge, California

Edie Pistolesi
California State University, Northridge California

The alarm clock flew across the room and stopped forever at 4:31 AM. It was Monday, January 17, 1994. It was the morning we didn't need our alarm clocks. An earthquake that registered 6.6, and later upgraded to 6.8 on the Richter Scale brought us our wake-up call. We found the clock days later while picking up debris and broken glass. We decided to keep it as a souvenir along with the green tag that had been taped to our house by the building inspectors. Green meant that there was no apparent structural damage and that the house was safe. We were lucky. A yellow tag meant that serious structural damage existed and only limited entry was allowed. A red tag taped outside a front door meant that the structure was condemned, and there could be no entry.

In the hours that followed the Northridge earthquake (the one seismologists now refer to as "The Medium One"), the people in my neighborhood stood outside of their houses wearing bathrobes and mismatched shoes. We were dazed and shaken by this big and awful thing. Neighbors who we rarely saw were walking over to us and asking, "Are the kids all right? Did you get the gas turned off?" Little groups of people stood in clusters, riding out the aftershocks on front lawns and driveways. We live directly behind California State University, Northridge, and I could see the dormitories being evacuated from across the track field. The first light of dawn seemed to take forever, and when it did come, the bigness and awfulness of this earthquake began to reveal itself. There were fires behind us and in front of us. The one fire was an apartment building, burned to the ground, and no fatalities. The other fire was on campus: it was the Science Building. There were rumors of a radioactive fire which were later proved untrue. A block or so southwest of us, the Northridge Meadows Apartments had collapsed, and 16 people were dead.

People all over the world saw the pictures on CNN. They saw the collapsed freeways and apartment houses and other devastation before we did, because we had no electricity. We sat in our yards and listened to battery powered radios and guessed the magnitude of each aftershock. We watched our kids. We wondered how this earthquake would affect them.

At first we were all too busy to think beyond moment to moment survival. Entire families became homeless after that twenty second jolt. Emergency tent cities became the homes of many children and their families during those first weeks after the quake. The basic needs of water, food, clothing, shelter, and medical care were our top priorities.

Another priority of grown-ups is to reassure kids and make them feel safe. With the ground continuing to shake under our feet, we grown ups, still jittery at the sound of a loud noise or unexpected movement ("Was that an aftershock or a big truck driving by?") have severely limited powers of reassurance. It is a fact that "The Big One" will happen. The children of Los Angeles are sitting on a time bomb and may not have the luxury of feeling safe for a long time.

However, over the past three months, we have made our lives "go back to normal." One by one, schools have reopened. Teachers and kids now practice earthquake preparedness in the classroom. Even preschoolers know about "duck and cover."

While even very young children know exactly what to do during an earthquake or aftershock (around here, they get plenty of practice), the big question is, how is this experience affecting them? One way to find out what children are thinking is to ask. The following spoken, written, and drawn images give us, directly from the source, some insights into the ways children of Los Angeles have reacted to this disaster.

One of the first things many teachers did when schools reopened was to have kids talk about their earthquake experiences. Catherine Leffler, a fifth grade teacher at Encino Elementary School lost her home and nearly all of her belongings, as did many of her students. After she and her students finished sharing all of their sad and often tragic stories, Mrs. Leffler commented to them that sometimes even in the middle of a disaster, things can happen that are actually funny. Immediately, her students responded with stories that they considered to be hilarious. Their most hilarious stories were the ones about grown-ups running out into the street in various stages of nudity . They were also quite amused by the fact that the earthquake caused the breakage of all those fragile objects in their houses that they, as children, were never allowed to touch. For once, they noted with satisfaction, "they didn't do it."

Calahan Street Elementary School in Northridge, provided me with a copy of the "Special Earthquake Edition" of the *Calahan Chronicle*, a student run newspaper where child reporters interviewed their classmates. Some of the Calahan children Lived in the Northridge Meadows Apartments. The following comments are exerpted from those interviews:

"J. H., age five . . . lived in the Northridge Meadows apartments, one of the buildings that collapsed. When the earthquake hit, she scurried under her coffee table and watched her dad kick the apartment door open. '" I wanted the earthquake to stop,"' . . . When the shaking did stop, her dad turned the gas off."

"R. L., a third grader, had to climb out of the window to get out of his Northridge Meadows apartment. "'At the time I thought I was going to die,'" he recalls. "'When we got out, we went to our grandma's house and then we helped her clean her house. Now I am living with my grandmother.'"

"Fifth grader M. N. also lost her apartment in the 6.7 earthquake on January 17. "' I waited until the earthquake stopped . . . then I got out of bed, went outside and saw the sidewalk was the same height as me."'

The children who attend 32nd Street /USC Visual and Performing Arts Magnet School in Los Angeles are no strangers to disaster. They have lived through fires and floods, and for a number of the children, the L.A. riots occurred in their own neighborhoods. After their school reopened, these children turned their attention to creating images about the earthquake. Here are two of their stories.

THE EARTHQUAKE
4th grader

I slept through the earthquake. I later awoke. My mom was in my room and everybody was all panicky and scared. I overheard someone say earthquake and I said, "Earthquake? What earthquake? Was there an earthquake?"

My friend was over during the earthquake. We were able to reach her mom right away. All her china broke, her t.v.'s fell over, and

her chimney fell over, caved in the roof of her garage, and smashed her car.

As for my house, a few things fell, but all that broke was a little glass dish and a plastic tape case. All our animals were really scared (excluding our turtle. He's still in hibernation).

My sister and I had to take out Dustbunny (my sister's rabbit), Ratty (my oldest rat), and Rodentia (my youngest rat) so we could comfort them, and that's all that happened in the earthquake.

EARTHQUAKE STORY
4th grader

When the earthquake started, my mom got up. She was not scared at all but she was scared about me. When my mom woke me up I was a little scared. I got dressed and looked for some broken things. Everything slipped off its place. My cups fell, but they did not brake. [sic] One egg fell out of the refrigerator. Then I went outside with my friends. We saw a broken water fountain. Then we went to a parking lot and we saw a lot of people there. My friends and I saw a church missing one cross. After that, we went home to sleep.

Gloria Liggett and Jody Krupin, teachers from 32nd Street School asked students to express in some visual way the jumble of simultaneous sounds and words and feelings that occurred—or that the children imagined were occurring—during the first moments of the earthquake, both above and below the ground. Along layered jagged lines and shapes, children drew in block letters such words as: "HELP HELP HELP, PRAY PRAY PRAY, DIE DIE DIE, RUN RUN RUN, COLLAPSE COLLAPSE COLLAPSE.

CONCLUSION, IF THERE IS ONE

Every morning, I put my daughter in the car with her snack and we drive one mile to her pre-school. When we drive past Northridge Meadows Apartments, she can see the flowers that have been placed next to the chain link fence in memory of those who died there. Some of the flowers are fresh, but many of them are withered and brown. She sees people (tourists?) walking up and down the sidewalk with their cameras, and guards with 2-way radios, sitting on lawn chairs. She sees earthquake tee-shirts being sold in a parking lot nearby. At school, children are playing and laughing. Teachers are smiling and hugging children. What can we know about kids (and grown-ups) who live through a disaster? We know that sometimes, humour helps to ease the tension, and that returning to a daily routine is comforting to their spirits. I give my daughter a hug and a kiss good-bye, and I tell her that I'll see her "in a little while." I head off to work. The building where I used to work has been red tagged, so now I work in a trailer in a parking lot. The routine gives me a sense of security. Things are, back to normal.

Northridge , California , student, 32nd Street School

Northridge , California , student, 32nd Street School

Shaun Johnston, Delta, BC, response postcard to L.A.

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ART EDUCATION FOR CHILDREN IN CRISIS

Drawings of War and Peace"

Nancy Lambert
Université de Montréal, Montreal, Canada

À partir de dessins d'enfants, incluant des exemples tirés de trois livres, le phénomène d'images de guerre dans l'art des enfants est identifié. Par cette comparaison, nous apprenons que dépendamment de la proximité de la situation que l'enfant décrit, et reprise par l'adulte qui parle en son nom, l'enfant-dessinateur est, alors, plus ou moins bien représenté dans son intentionnalité.

Delegates at the 1993 INSEA World Congress in Montreal were greeted with an exhibition of children's work from over thirty countries. Among the many national collections were displays of artwork from the Kurd community (figure #1), and the Palestinian community, from Mozambique, and from Croatian children in refugee camps. Also circumscribed by political concerns were works from such countries as Greek Macedonia, Rumania, Nicaragua, Venezuela and the ex-Czech Republic. Because the delegates were all familiar with the political contexts within which the work had evolved, they "read" the various contributions with gazes which were looking for representations of certain psychic or physical states or experiences. Connoisseurs of children's drawings were here offered a quite unique opportunity to see and compare the way drawing as psycho-social intervention in a healing process can reveal the experience of children in war-torn lands. The question is, how do connoisseurs manage to "read" such heavily symbolic work? Are there any conventions governing such imagery?

War as a genre in the repertoire of childhood drawing is well-known to those who are interested in recurring and preferred themes in childhood graphic rendering. The following in an example. (figure # 2) Replete with projectiles and explosions, we can all see that it is expressive but who knows what it is expressive of. This was done by an 11 year old boy in Canada who has never been a victim of anything other than his own appetite for watching television. Teachers will recognize the drawing as typical of the war drawings genre. However, were it slipped into a portfolio of works done by traumatized children, one could wonder how it might be read.

The intention of this paper is to come to a better notion as to how art educators confronted with the evidence of suffering can trust what their gaze is telling them. It is understood that looking at such work should be an empowering experience rather than one of paralyzing culpabilisation. To be empowering, it must impart something to us: it must give us something to act upon. The only way to do this is to be assured that the viewer is informed correctly about some of the meaning of the work. This brings us into the realm of interpretation theory and since it is important to avoid being unwittingly manipulated by the sensational nature of children's war drawings, certain parameters will be sought.

In order to deal with this question, the reading and the classifying of children's drawings about war, three books will be considered here within the general context of children's drawings of war and peace[1].

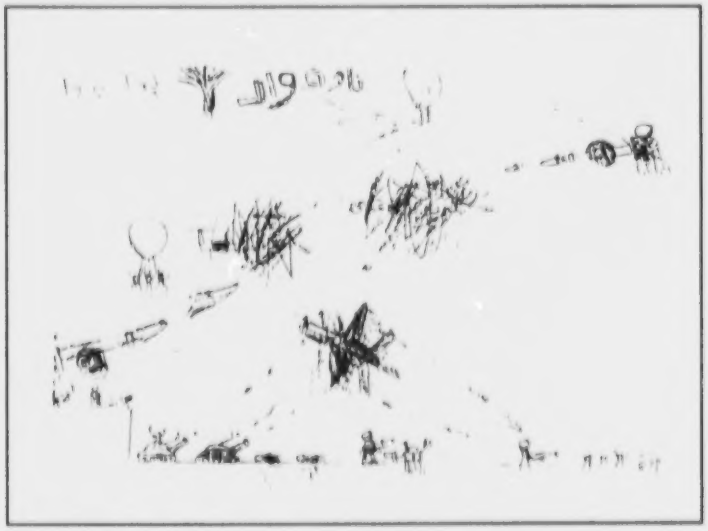

fig. 1

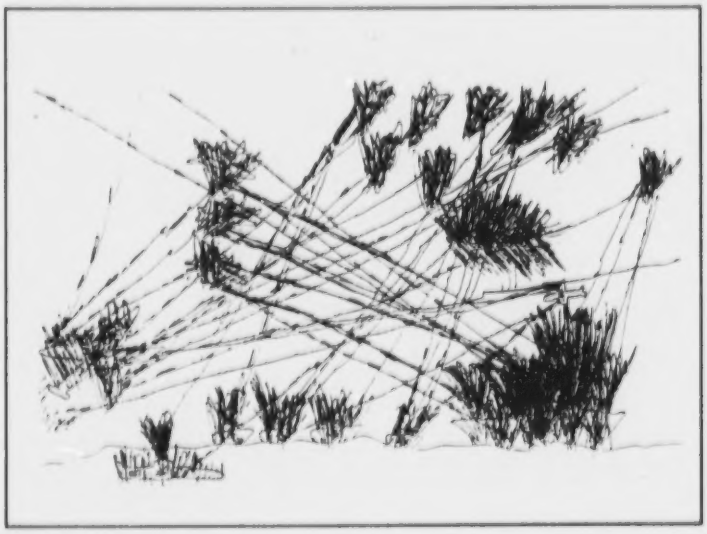

fig. 2

That is, since a method for establishing a tentative iconography of war drawings is needed, and this can be achieved only after the iconological field has been traced out, books will be used to help us find common features. The difference between iconography and iconology is that the first deals with what specific pictures say to people and what the people then say about what they have learned . The second, iconology, deals with the theory of images. Panofsky ('55)[2] separated the two by differentiating the interpretation of the whole symbolic territory of an image from the cataloguing of specific symbolic motifs. Mitchell ('86)[3] further generalized the interpretive ambitions of iconology by asking it to consider the idea of the image as such. For this look at images of war made by children, we will be making the same assumptions as Mitchell and thus will request of the viewer, that the "reading" of these images be circumscribed by an intention which is different to that of the traditional art education project. All the artwork discussed here has been collected by people whose involvement with children is as helper-healer within difficult life experiences. The work stands as the testimony of experience and to the extent that meaning can be uncovered, serves as a means for the adult to more effectively care for the child in his/her charge

Dessine-moi la paix, *Je dessine la guerre* and *The Political Life of Children* are three recent books which include children's war drawings. While each is the result of a different kind of engagement between adults and children, all three share a common concern for children as victims of power struggles between adults. How does each help us to refine our own care-giving capacities by enabling us to correctly "read" the artwork?

First Book

Dessine-moi la paix is an album of 35 high-colour images drawn from collections of drawings and paintings made in refugee camps and schools throughout the territory what was formerly Yugoslavia. The artworks and the accompanying texts represent the healing process which teachers, therapists and parents try to encourage through the exteriorisation of anxiety. UNICEF passes on the basic tenets of art therapy to its aid workers, that the formal expression of feeling will enable the psychically damaged person to regain some of the power which was wrested from him/her by the traumatizing event. Aid workers are taught such simple therapy methods as guided poetry and letter writing as well as drawing and painting which are applied in field work to the populations of children they seek to help.

The UNICEF album of poems and drawings contains several prefaces which set the scene for the children's work and is divided into four sections under the headings; "Cruel War", "The Day They Killed My House", "My Nightmare" and "I Dream of Peace". Without the prefaces which tell us how to read the poems and drawings, without our proximity through news media to the events being depicted by the children, the images would be difficult to understand.

For example, in the section "...My House", the drawings on pages 29 and 30 each shows a bombed home riddled with bullet holes being demolished by flames. Doors hang ajar and window panes are splintered. The gardens, however, contain remnants of childhood experience which remain incongruously unscathed. (figure # 3) While mother and children flee from the devastation of their home in Zagreb (p. 29) a swing and sandbox, carefully delineated with shading, perspective and realistic colour, seem to defy the horror of the situation. Similarly, in the drawing by a 12 year old from Moscenica (p. 30), a swing and a doghouse with leash and collar still attached exist in the garden among the flowers, flaming débris and unexploded bombs (figure #4). These images speak to us of life-worlds being uprooted, of urban residential environments very similar to our own being laid to ruin while the children cling to memories of the intense pleasures of their past.

On pages 40 and 41 are a poem and a drawing by a 13 year old from Dubrovnik. Without the text we would not understand that Mario's drawing of a road sinuously wending its way behind a hill and covered with people is the haunting depiction of hundreds of women and children being forced into a detention camp (figure #5). His suffering becomes, in part, ours.

What the First Book Tells Us

Three features of the book enable us to engage with the images in a fruitful manner: the selection of images from a single

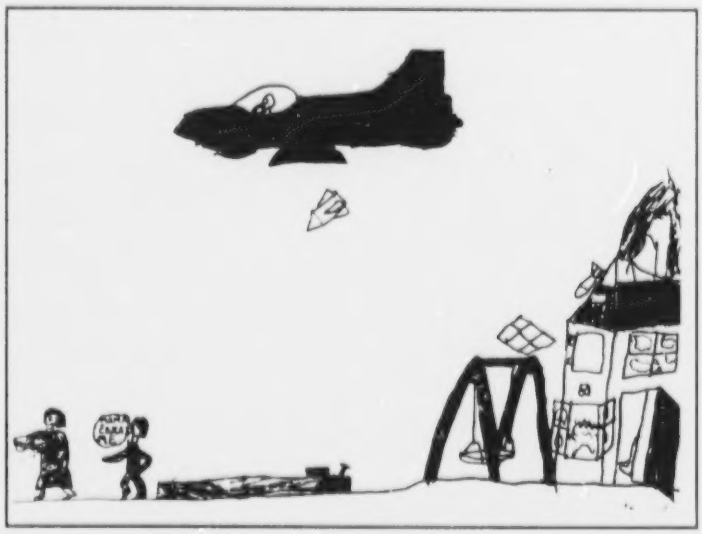

fig. 3

fig. 4

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geo-political conflagration; the inclusion of accompanying texts by a number of UNICEF workers; the organization of images with verbal testimony given by the children themselves.

Second Book

Je dessine la guerre differs markedly from the UNICEF book by its in-depth treatment of the phenomenon. It does not dazzle us with the rough beauty of the artwork of children in a war-torn country and thereby harness our sympathy for the plight of the children: rather, it is an account of how two people, pedagogue and medical doctor, involved over a period of fifty years in aid work to various youthful populations in difficulty, have adopted drawing as a crucial intervention tool and how their research into its variations have garnered special understandings. Scientific in tone and philosophic in content, the analysis of 200 drawings from fifteen war-torn countries since the first World War (1915) until the Gulf War (1991), is a summing up of the knowledge which the two doctors have gained through the long-term engagement with drawing as expression and as communication.

The book is organized in three parts: first, the preface, introduction and the first chapter trace the lives of the authors, outline the history of art therapy and of the practice of collecting and exhibiting of children's wartime images and describe how the collections used in this book were gathered. The authors distinguish between pedagogical inquiry which seeks to understand the development of childhood drawing and their work which is devoted to helping children in difficulty and which uses drawings as a means to improve the lot of war damaged children.

Chapter two discusses the 200 drawings according to twelve thematic categories. Examples of categories are "Fears and Anxieties", "Sight of the Enemy" and "Drawings of Nuclear War" . Description includes references to the particular situation within which the work evolved, details about the child and sometimes verbatim testimony given to the aid worker at the time of the drawing. The reader is given as much information as possible and is drawn into the "reading" process through the compilation of numerous details surrounding the artwork and through the richness of the experience of the authors with whom we come to identify.

The final section contains an analysis to determine similarities and disparities between drawings and between collections of drawings. This was more difficult to achieve than the attention to thematic consistencies since the authors had distanced themselves from the criteria of graphic development and thus are obliged to find their own matrix. As well as noticing that there were similarities between drawings done in the same region, that is, that war drawings do not escape the cultural influences so evident all around the world, the authors noticed that the graphic timidity associated with anxiety was actually more prevalent in "peacetime schools" than in "wartime schools". But a a detailed comparison of the graphic structure of a group of drawings coming from these two disparate experiences revealed that whereas elements of decoration, framing, symmetry, elaboration of details beyond reality into fantasy and an attention to harmony of composition and were common in drawings from "peacetime schools," such was not the case for drawings in "wartime schools". On the contrary, here it was found that the more elaborate drawings often bespoke a repression of sensitivity, particularly in the case of drawings of cadavers. Usually, only those elements which are essential to the narrative and which are parts of the lived experience of the child are included. Strictly symbolic elements, such as those shown in this drawing by a 17 year old victim of the war in Afghanistan, where red tulips symbolize the belief in the survival of martyr-heros (figure #6) were very occasionally borrowed from the adult world but mainly, drawings of "war-children" are marked by a concentration on the events as they happened. The only imaginary drawings are those which allow the child to dream of beating the enemy. The authors, who develop a comparative method of reading the drawings using both the drawings of "war-children" and peace-children," tell us that war is pictured as more dynamic, savage and fantastic by "peace-children" than by "war-children" .

The authors noticed that "war-drawings" contained specific characteristics. The following elements in the drawings were identified as often qualitatively different

fig. 5

fig. 6

from what is found in "peace-drawings": the human face, the house, fire and flames, projectiles and trajectories, the human figure including cadavers. Also, the authors realize that captions in or on the drawing was important to the drawings and to the understanding of the drawings and thus they develop a taxonomy of the variety of captions identified in their research.

Two kinds of "war-drawings" are given special attention by the authors, the eyewitness drawings and the memory drawings. We learn that a number of survivors of an attack, even very young children, typically represent the scene with essentially the same geographic and human elements and that there is a surprising coherence and completeness of this "evidence". (figure #7) Also, as demonstrated by 900 drawings sollicited from Hiroshima and Nagasaki survivors in 1974, the childhood memories were represented by obsessive attention to one or two details remembered from within the moment of horror. The difference between the drawn memories of adults and children was that the people who had been children at the time never expressed their memeory in terms other than that of lived bodily experience while the people who had been adults at the time gave more global impressions of what had happened.

What the Second Book Tells Us

In summary, there are four ways that the work of the Brauners is of service to art educators who want to learn to "read" the work of young war victims. It gives us a check list of the various situations of war which children draw. It provides us with a wide sample of well-documented historically and culturally situated drawings so that we can familiarize ourselves with the phenomenon. It describes the graphic variations and in so doing, demonstrates how interpretation can be handled sensitively. Finally, by the example of long-term field work, the Brauners give us a method for examining this and other drawing genres which are recognized for their significance within the cultures of childhood.

Third Book

The Political Life of Children is Robert Coles' account of his inquiry into how children experience politics. Drawings play an important role in his demonstration because they serve as a particularly efficient way of "listening" to the children's discourse about politics and they provide us with extremely synthetic documents of experience, both real and imagined. Contrary to the UNICEF and the Brauner books, the Coles book explores how children represent ideas about war as well as the lived experience of war. For example, the following is a drawing done by Alain, a nine year old from Quebec (figure #8). He describes how the Québecois jets on

fig. 7

fig..8

the right rise to defend their honour against the tall impressive "Anglophone" city on the left. It is part of a long interview with Alain, his family, and his teacher during which Coles pieces together and interprets information about how a particular child adopts and then formulates a political stance.

Contrasted with this conceptual drawing are other depictions of political strife which present the child's lived experience. Here we see a drawing by twelve year old Khek, a Cambodian refugee who dreams of the day he can return to his homeland as a jet pilot (figure #9). His life in Cambodia had been marked by the extreme hardship for people on the ground who were vulnerable to many forms of aggression including that of tanks and flames while planes soared in apparent freedom overhead.

Both Alain and Khek (like S.Fouad of Kurdistan, Iraq shown in figure 1) are interested in airplanes as symbols of power but one uses them in a fictional account of revenge, a sort of Canadian version of David and Goliath, while the other draws what has been seen and known. The difference between the meanings of these two drawings can only be appreciated by reading Robert Coles' description of his conversations with the children in question. In true phenomenological style, trying to get to the root of what politics is for children, he spends hours, days, weeks, conversing with the children. Drawings are just one part of the dialogue but in the case of this particular research question, they prove essential to the understanding of the phenomenon.

What the Third Book Tells Us

We learn here about the importance of dialogue in the understanding of childhood imagery and about the different categories of experience which can be represented. Many of the drawings appear at first glance to be nondescript and sometimes

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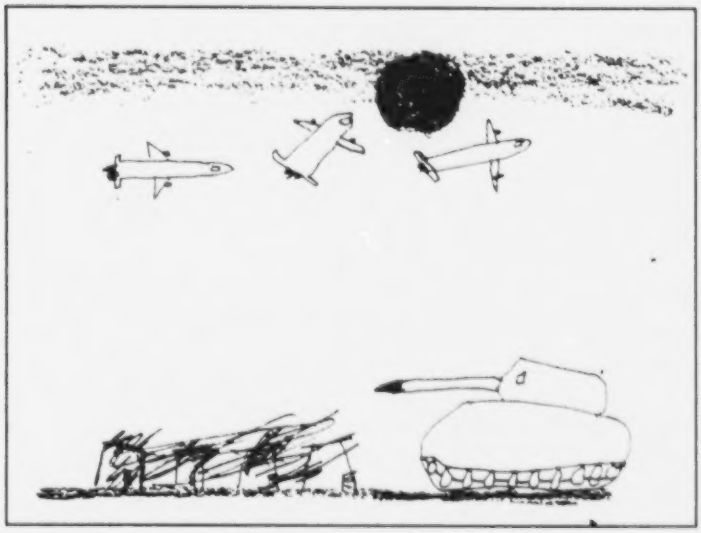

fig.9

even stereotypical. Only Coles' discussion of them and the way they emerged from or fit into his conversations with the young people allow us to grasp the iconography. This book is based upon research over a period of twenty-five years and the author continues to use a model for interpreting the drawings which gives priority to an intuitive dialogical approach.

Summary: Children's War-Peace Drawings

Several characteristics run through the books: children's drawings, and most particularly, children's war drawings, do not stand on their own. They require a certain textualisation and the closer the adult writer is to the source of the drawing the easier it is to render a rich account of the drawing. All the authors were concerned first and foremost by the meaning of the expression for the child and to varying degrees they found ways of passing on to us this meaning.

It is intriguing to note that the average age of the children who did the artwork included in all three books is 11; we could wonder whether this is because children between nine and thirteen will draw events which they are unable to relate in words, whether this marks a stage of development at which the person is particularly expressive or alternatively, or whether the authors for some reason found that children at this age are more interesting to discuss. Possibly the answer is a combination of all three explanations.

The suffering of children from war and from adult power struggles is an ongoing reality which communities everywhere deal with in their own ways. The challenge for teachers is first of all to hear what children are saying. There is an old folk saying that goes something like this: I don't know why it is that those who have something to say can't say it, while those who have nothing to say keep saying it. The current literature on the subject tells us that children of war have, by way of their drawings, a great deal to say. We as parents and educators know that their saying it is important to their future well being. However, social-psychologists tell us that these memories are more difficult to formalize in words than in drawings, and that evidently, once it is done, either spoken or drawn, that in all probability it will not be understood. Our work is to assure that those who can t say it, find a way to say it and that once it is said, that it be heard, at least by us. Fear never seems to retreat far from human consciousness. Workers in art education are fortunate to be able to, like Herakles, half-human son of Zeus and the hero of the common man in ancient Greece, who wrestled indefatigably with the monsters to rid the people of the beasts of their fear, chase down some of the terrors of children in crises.

Acknowledgements for drawings

Figure 1.
From l'Institut Kurde de Paris, M. Skewki, Département des Droits de l'Homme & Information; drawing by S. Fouad (1992), 11 years, Halabja region of Kurdistan, Iraq.
Figure 2.
From the Centre for the Study of Young People's Art, Université de Montréal; drawing by C. Lambert (1991), 11 years, Montreal, Canada.
Figure 3.
From *Dessine-moi la paix*; drawing by Hrvoje, 11 years, Zagreb.
Figure 4.
From *Dessine-moi la paix*; drawing by Matteya, 12 years, Moscenica.
Figure 5.
From *Dessine-moi la paix*; drawing by Mario, 13 years, Dubrovnik.
Figure 6.
From *J'ai dessiné la guerre*; drawing by Nur Mohammed Aziz, 17 years, Afghanistan (Central Asian Survey n° 5).
Figure 7.
From *J'ai dessiné la guerre*; account drawing by a child witness of a government air attack, Salvador (in, *Fire from the sky*, Ed. Writers and Readers, New York).
Figure 8.
From *The Political Life of Children*; drawing by Alain, 9 years, Québec, Canada.
Figure 9.
From *The Political Life of Children*; drawing by Khek Van Trangh, 2 years, born in Cambodia, living in California.

1 *I Dream of Peace*, Canada, HarperCollins Publishers, (published simultaneously as *Dessine-moi la paix: La guerre vue par les enfants de l'ex-Yougoslavie*, Paris, les Éditions du Chêne,) UNICEF, 1994, 80 pages.

Alfred et Françoise Brauner, *J'ai dessiné la guerre: le dessin de l'enfant dans la guerre*,. Paris, Expansion Scientifique Française, 1991, 293 pages.

Robert Coles, *The Political Life of Children*, Boston/New York:The Atlantic Monthly Press, 1986, 341 pages.

2 Panofsky, Erwin. "Iconology and Iconography: An Introduction to the Study of Renaissance Art." In *Meaning in the Visual Arts*. Garden City, N.Y.: Doubleday, 1955.

3 Mitchell, W.J.T.. *Iconology: Image, Text, Ideology*. The University of Chicago Press, 1986.

InSEA
Sir Herbert ReadAward 1996

CALL FOR NOMINATIONS
DEMANDE de CANDIDATURES

The Sir Herbert Read Award will be given at the next World Congress to honour an individual who has made significant contribution to arts education in schools and society in his or her own country or throughout the world. These contributions could take the form of either continuous and outstanding practical contributions or contributions of a theoretical kind. For example, in some countries individuals who have developed new and effective forms of education through the arts might be candidates for the award. In other places individuals whose scholarly work has influenced the thinking of art educators in his or her own country or throughout the world might be candidates. The aim of the Sir Herbert Read Award is to acknowledge life long contributions, that is contributions which have extended over a substantial period of time as part of the career contributions that the individual has made to education through art.

Nominations may be submitted by any member of INSEA. **Deadline date for nominations is JULY 15, 1995 (Postmarked).**

Mail nominations to:
Prière d'envoyer le nom de votre candidat à:

Dr. Maryl Fletcher De Jong
CHAIR, InSEA Sir Herbert Read Award
ART- University of Cincinnati
5052 Collinwood Place
Cincinnati, Ohio 45227-1412
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Fax (513) 735-5237

DEMANDE de CANDIDATURES pour l'obtention du PRIX INSEA SIR HERBERT READ décerné par la SOCIETE INTERNATIONALE D'EDUCATION PAR L'ART (INSEA)

Lors du prochain congrès mondial de l'INSEA, qui se tiendra à Lille en août 1996, un individu ayant contribué au développement de l'éducation artistique de façon significative dans son milieu ou dans le monde, se verra décerner le Prix INSEA Sir Herbert Read. Cet individu doit avoir oeuvré dans le domaine de l'éducation par l'art de façon continue et exceptionnelle. Théoricien ou praticien, il peut devenir votre candidat.
Le but de ce prix est de reconnaître de façon officielle l'apport de certaines personnes qui ont consacrées leurs vies de façon substentielle durant de longues années et dont l'influence a changé le cours de l'éducation artistique.
Les nominations peuvent être soumises par n'importe quel membre en règle de l'INSEA. La date limite pour envoyer une nomination d'un candidat est le **15 JUILLET 1995** (la marque postale faisant foi)

Sir Herbert Read AWARD Committee
Maryl Fletcher De Jong
Ameur Makni
Ann Kuo
Britt Marie Kühlhorn
Jose Ramon Gonzales Perez
Judy Freedman
Alice Panares
Rachel Mason

Application form is on Page 27 of this newsletter

InSEA
29th World Congress
Le 29e Congrès Mondial de l'INSEA
Grand Palais, Lille, France

Date et endroit:
8 au 14 juillet 1996,
at the Grand Palais, Lille, France
Date and location
July 8 to 14, 1996,
au Grand Palais, Lille, France

Langues officielles du congrès :
Français et anglais
Congress Official languages:
English and French

Conférence de Recherche:
6 et 7 juillet 1996
Research Conference:
July 6 and 7, 1996

Coût d'inscription: Au maximum 230 dollars américains
Registration fee: A maximum of 230 American Dollars.

Thème:
Art, Science, Environnement au 3ième Millénaire:
Divorce et Réconciliation
Theme:
Art, Science and Environment in the Third Millenary:
Divorce and Reconciliation

Contact:
Univeristé de Lille III
Maison de la Recherche
InSEA
Marie-Noël Thirion
BP 149
59653 Villeneuve D'Ascq Cedex
FRANCE

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InSEA EXECUTIVE REPORT

WORLD COUNCIL MEETS IN LISBON.

The InSEA World Council met on Friday, July 16th, during the 3rd InSEA European Regional Congress, at the University of Lisbon. The complete executive committee and fourteen councillors from all regions were present at this first official meeting of the World Council, since the elections of 1993. Also present were representatives of the Organizing Committee of the 1996 World Congress and members from Lithuania and Mozambique. Besides the regular administrative business, this meeting covered a variety of subjects, including a major surprise.

Ms Judy Freedman, who reported on behalf of the organizing committee of the InSEA World Congress in Montreal concluded her report by handing over a cheque of $10,000.00 CND as a gift to the InSEA Treasury. Other items on the agenda were less surprising but at least as noteworthy.

InSEA News

World Council members were unanimous in their appraisal for the 'new' InSEA News. The newsletter is the Society's most important means of communication (and also a major budget item). The first issue of 1994 had assessment as its major topic and coming issues will also deal with a central theme as well as reports on news items of interest to InSEA members.

Future Congresses

Several members of the council reported on future congresses. There will be two congresses in the Asian region, both in Taiwan (December 1994 and November 1995); a SEAPAC congress will take place in the Philippines, November 1994. Ms Marie-Noël Thirion and Ms Claire Pruchniki reported on the preparations for the 1996 World Congress to be held in Lille (France). This congress has received official support from UNESCO. There is a possibility that a UNESCO charter on international art education might be ratified during this congress. Mr. Doug Boughton from Australia announced that Melbourne will be a candidate to host the 1999 world congress.

Development Plan

The major item on the agenda of this meeting was the second draft of what is loosely called 'The InSEA Development Plan'.

The plan is meant to serve as a guide to focus discussions about the future of InSEA and its activities. Important issues that were discussed were the introduction of a voluntary additional membership fee to fund sponsored memberships; a special aid fund that will enable the society to offer immediate help to art educators involved with children in need. Two reports, related to the development plan were briefly discussed: a report by Mr. Geoff Hammond an Mr. Phil Perry on the future of Affiliated Organizations and Recognised National Organizations within the structure of the Society and a report from Mr. Dough Boughton on policies on InSEA's international research agenda. These documents caused the world council to re-evaluate changes to the society's constitution and structure which have been in place now for over ten years which were implemented with various degrees of success. A revised version on InSEA's constitution and other documents will be put to vote during the World Congress in Lille in July 1996.

New logo

Through mediation of the Dutch Royal Mail's Design Centre a young designer has been asked to restyle the logo in such a way that it could be easily applied under all circumstances. The logo is based on the old symbol but with one important difference, a lower case n. More important than the new logo are some of the features of the general styling, which will contribute to a more coherent image of the society. Logo and styling guide will be available soon in hard copy and digital format for MsDos and Apple.

For additional information contact:
InSEA Secretary
Peter Hermans/ Diederik Schönau
PO Box 1109
6801 BC Arnhem
The Netherlands

World Council Meeting • Lisbon 1994

EM JEITO DE BALANCO DO 3o CONGRESSO REGIONAL EUROPEU DA INSEA
Lisboa, 15 a 21 de Julho de 1994

Clara Botelho
Presidente da Comissão Organisadora

Foi uma experiência única ver reunidos em Portugal, vindos de todo o mundo, todos estes educadores pela arte.

Podemos dizer que o Congresso foi um sucesso, de uma maneira geral. Em termos cientificos, culturais e socials. A qualidade e diversidade dos trabalhos apresentados, quer na Conferencia de Investigação, nos dias 15 e 16, quer nas sessões plenárias do Congresso, quer ainda nas perto de 80 sessões paralelas, justificaria, só por si, a nossa satisfação.

Mas não podemos deixar de dar relevo às actividades paralelas - exposições e espectáculos - onde muito do que se faz em educação pelas diferentes expressões artísticas pôde ser apreciado nos seus resultados concretos. Também há que referir a componente social do Congresso, com as visitas de estudo e os passeios organizados, que permitiram, sobretudo aos que vieram de fora, ter uma visão mais completa de Lisboa e regiões limítrofes.

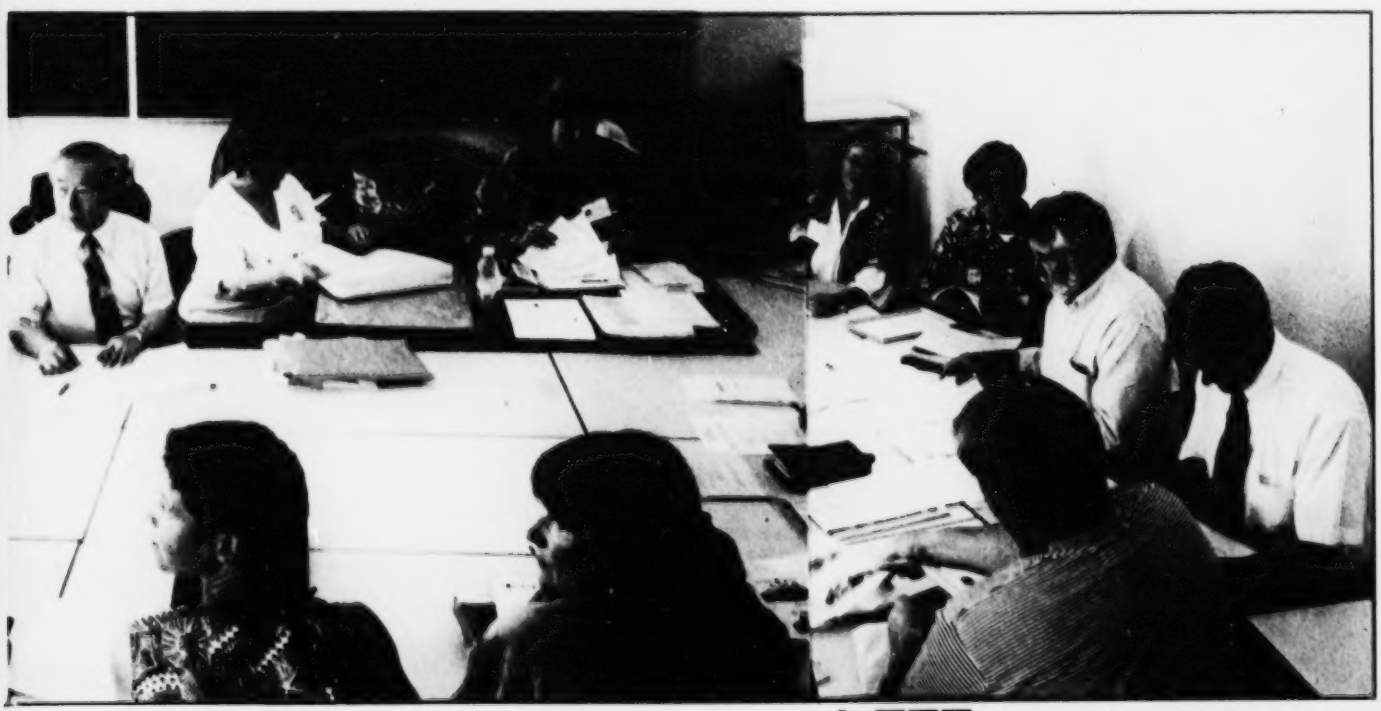
Foi de facto uma expêriencia única. Poder debater, confrontar, comparar expêriencias com colegas vindos dos locais mais variados, conversar e até brincar no contexto de um congresso desta envergadura foi coisa que os que se ocupam da educação pela arte nunca tinham podido fazer em Portugal. E essa é talvez a dimensão do congresso que os que nele participaram sentem mais. Porque as ideias até se podem ler nos livros, mas o conhecimento concreto das pessoas que estão por trás dessas ideias é sempre muito mais completo e profundo.

Como conclusão, ficou a certeza de que o empunhar da bandeira de uma verdadeira educacão artística é uma urgência. Recuperar e afirmar a voçãcao humanística da educação pela arte, nas suas verdadeiras dimensões, proporcionando a cada criança a oportunidade de se expandir criativamente, na construção de um futuro solidário, são ideias mais do que actuais, neste final de milénio tão carente de ideais.

No fim do Congresso, depois de alguns dias intensos em que o mundo parecia caber nas paredes da Reitoria da Universidade de Lisboa e na respectiva Faculdade de Psicologia e de Ciências da Educação, ficou uma certa sensação de vazio.

Ficou também o desejo de, em Julho de 1996, irmos a Lille, em Franca, ao 29o Congresso Mundial da INSEA, que tem como tema: "Art, science et environnement au 3ème millénaire: divorce et réconciliation".

Clara Botelho*Presidente da Comissão Organisadora* & Anna Mae Barbosa, *InSEA Past President*



III EUROPEAN REGIONAL CONGRESS

Aesthetic Education through the Arts in Europe

Maria Barroso Soares
Lisbon, Portugal

Education through art is the only means to re-encounter the freedom of imagery.

The paths followed by artistic education are not set out on the basis of their usefulness; rather they are a way of achieving the means to help the child to become a part of its environment and to find therein—through shapes, sounds and colours—the balance needed for its full, harmonious development.

The demands made of individuals fitted to occupy the profitable positions of society appeal to a closed, dehumanised type of school, in which the fundamental concern would be the gaunt, chill transmission of knowledge, not a school of the type that meets with our intentions—a school in which the great values are acquired and in which attitudes and behaviour are instilled and stimulated, in keeping with such values.

Education through art is a means of satisfying our yearnings and our dreams. It will provide the child with the necessary instruments to express its thoughts and feelings in its own very personal way. It will also contribute decisively to building up a citizen of the future—a citizen sensitive to the surrounding world, open to the understanding of other people, a lover of peace, conscious of his rights and his duties.

As Read has said, "In a world of uncertainty, of a crisis of values and of religions, art therefore remains as the sole element of social cohesion".

During many years it was thought that music, the plastic arts and sport were secondary activities in relation to subjects considered as being noble, such as languages, mathematics, geography, and so on, and that only those played a decisive role in the formation and structure of the child's personality.

Contact with the arts was somewhat of an accessory matter, perhaps even a waste of time. Rousseau's thinking, when he said "Dare I set forth here the best, the most important, the most useful rule of education? It is not to gain time, rather it is to waste it", was ignored or cast aside.

Now Denyse Beaulieu states—and we are pleased to quote her as a commentary to Rousseau's thinking, "Le paradoxe de l'education artistique reside precisement dans cette perte de temps—comme on dit a corps perdu—out la formation du petits de l'homme renoue avec l'origine meme du mot 'education ducere', c'est a dire tirer a soi, faire aller avoic soi, dance le meme lieu, d'ou le verbe 'conduire' ...".

'Wasting time', gaining it; gaining time for the education and enrichment for that admirable being, the child; for the whole, integral development of the child, gaining time for the society of the future, the generous, open society that can be constructed. And for which we, today, are responsible!

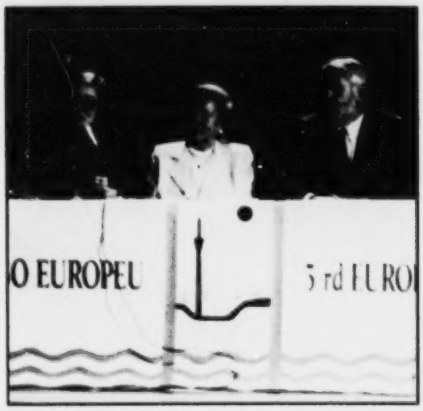
The great leaders of this 'adventure' are the educators and the artists who, inside and outside the school, will awaken the sensitivity and the imagination of the child, stimulating its memory, its reasoning, its critical sense, its capacity to adapt, its autonomy and even its capacity to put all things in their proper perspective.

The 'adventure' will also demand an education policy which will define objectives, delineate curricula, provide support to educators both in human and in material terms, and ensure the participation of professional artists.

Julio Pomar said that "It is very hard to do something alone, even considering painting as a solitary undertaking. Nothing is invented. He whom we call an artist is a person who is heedful, one who sees what the others are doing. It is just that the artist receives these things as soil in which they may bear fruit".

Artistic education presupposes, to a greater extent than traditional education, the participation of a large number of people and a great deal of resources.

Government participation is therefore indispensable, not only at the level of defining education policies but more particularly in the subsidies required to support and to stimulate cultural activities in schools, in the field of music, plastic arts, theatre, the heritage, cinema, architecture, photography, the applied arts, audio-visual arts, and so on. Art studios, founded, supported and enlivened by teachers and professional artists, can and should play a very important role in this kind of education, but they will only be able to do so if they are a part of the school curricula themselves.



Clara Bothelo, Maria Barroso Soares, & John Steers

Contact with art, in the case of music, is not aimed at producing instrument players, nor ballet dancers in the case of dancing, nor film directors in the case of cinema. Rather, it is a means to attract the child to what is beautiful, to help the child to discover itself and to discover the world, not just that world which usually surrounds the child but the other world that lies beyond, that entrances the child, one that the very child can help to build.

In addition to its role in pedagogic renewal, or even in its revolution, art may help the child to see its surroundings more clearly and, particularly, to create a critical faculty in relation to the society of which it is a part, tuning the child's sensitivity to the injustice and violence presented daily by this self same society.

From being a passive and impotent being, a mere spectator of its surroundings, the child will become an agent of transformation of society itself.

Scholastic failure can be fought using this kind of education, an education that—should the teachers and others involved be properly prepared and motivated—will seduce those children who display a lack of interest in the classic subjects and disciplines traditionally taught. The intensity of the task, the stimulus of the challenge to the capacity to create new forms,

may create in the so-called poor student a highly motivating enthusiasm.

This encounter of the child with art is, I think, essential, an art that touches the child individually, that channels potential aggressiveness, that opens up the its imagination, that awakens and sharpens the emotions, acting even as a sort of catharsis.

Every human being has a need for passion and for enthusiasm, a need to draw close to what is true and beautiful. Every human being has a need to love. Art is exactly the right instrument that can teach a human being to love.

Malraux was wont to say, "The University is to teach. Culture, the arts, teach one to love".

The relationship between the child and culture, between the demands of education and the experience of contact and familiarity with art lead to an opening which someone called 'the avenues of beauty'. To follow these avenues arouses in human beings a permanent interrogation, an opening up of the senses, of intelligence and of sensitivity, and will provide the child with an extraordinary lesson on life and set it on the path towards something higher.

Education through art can therefore be one of the ways—in my opinion it is certainly the best way—to humanise society. It appeals to tenderness, to sympathy, to unselfishness and to a spirit of tolerance, and it can thus draw closer those who are separated by conflicts of economic, political and other interests.

Education through art has therefore an irreplaceable role to play in the fight against violence and in favour of peace and solidarity among all mankind.

INSEA 3rd REGIONAL RESEARCH CONFERENCE

Elisabete Oliveira,
Co-ordinator,
INSEA Research Conference,

Doug Boughton,
Board Chairman

Twenty-one presentations approached relevant issues in the field of the Visual Arts, Drama, and Dance Education, at this Conference, by 25 presenters and the Portuguese Society of Sciences of Education, Art and Education Section; from 7 European countries - Finland, Netherlands, Portugal, Slovak Republic, Spain, Sweden, and the United Kingdom; from 2 American countries, Brasil and the United States; and from Mozambique.

Not surprisingly, the focus of research presentation was spread widely, and it is difficult to identify many coherent themes. Given both the complexity and diversity of the arts it is perhaps a good sign that such a range of research questions and methodologies are evident.

One theme, that of the assessment of student outcomes, was reiterated by several speakers. Discussions illustrated the importance of the need to distinguish between the various roles of student assessment.

1. Assessment of outcomes for the pur pose of national curriculum evaluation.
2. Assessment of outcomes for the pur pose of improving student perform ance.
3. Assessment of outcomes for the purpose of informing teachers and students about the value of arts for therapy.

Perhaps the most interesting research question to arise from each of these is that of methodology.
What is the most appropriate balance of qualitative and quantitative methods to answer these research questions?
How can quantitative assessment, on a national scale, improve classroom practice? For example: Knowing the state of affairs is only part of the equation ... Knowing why they are the way they are, is another.

It would be useful to hear more discussion about the relationship of methodology selected for research, and the questions being investigated.

Perhaps the second important issue can be identified, not so much in terms of that which <u>was</u> discussed, but that which <u>was not</u> discussed. Given the many nations which now are undertaking national curriculum reform, Portugal, Spain, Britain, Sweden, the Netherlands, Australia, and New Zealand (to name a few), it was interesting to note that only a minor part of the research reported was in connection with that reforms and no research examined the impact of educational, of cultural policy on classroom practice. If it is the intention of research to inform, and improve practice, then this is an area that surely needs some attention.

Even the most illuminating research will have little impact without appropriate policy infrastructure.

A third research issue rose which concerned the need for the discussion of the definition of research in art education as encompassing the construction of the art object.

Elisabete Oliveira,Co-ordinator, InSEA Research Conference

Dancers at Opening Session

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REPORT 1993-94 FOR THE MEETING OF THE WORLD COUNCIL IN LISBON, JULY 1994

Ulla Arnell
Chair of the European Council of INSEA

During the year the European Council of INSEA consisted of national representatives of INSEA, INSEA-members co-opted to the Council 1992 in Helsinki and 1993 in Hannover, and World Councillors of the Region.

The last regional Council meeting was held in Hannover at the Sprengel museum October 16, 1993. Members from 14 countries were present (encl. 1,2). The meeting was organised by Heinz Vogler and financially assisted by the Foreign Office of Germany and BDK, Bund Deutscher Kunsterzieher. Written reports from 10 countries were presented (encl. 3).

The contacts with the Council of Europe was followed up together with Heinz Vogler by a visit to the Council in Strasbourg last May and a meeting with Mr. Michael Vorbeck, head of the Section for EUDISED and Education Research at the Directorate of Education, Culture and Sport. Mr. Vorbeck explained to us some of the strategies of improving education in Europe. We received information on some important projects financed by the Council and discussed possibilities INSEA might offer for different educational projects in Europe and ways of communication with the Council.

Correspondence has mainly dealt with routine matters such as sending information about INSEA and the Congress in Portugal. There has also been some information on European networks already in existence and proposed ones, all in different ways related to INSEA.

Information about the situation of the refugee children in Croatia, the plans for the exhibition and the seminar organised by the Croatian Society for Visual Arts and Cultures has been distributed to the countries in the Region.

In some cases there has been a function serving as an intermediary paying the memberships from the new democratic countries due to difficulties in buying and sending currency.

Served as a member of the Affiliations Board Group with the task of updating affiliation records and formulating proposals for the possible reform of rules for affiliated and recognized national organisations.

Efforts have also been given to find financing for the participation of INSEA members in the Congress in Portugal, especially for members from the former Eastern European countries. This problem will need further attention for future congresses.

The 29th World Congress of INSEA is scheduled for 1996 in Lille, France. The Scientific Committee of the congress held its first meeting in April 1994 and sent an invitation to the chair of the European Region and thanks to their financial assistance the participation was possible.

The next meeting of the Council will be held during the INSEA Congress in Lisbon, July 18 (encl. 4).

Finally I once again want to point out that the Council has no budget at its disposal. All the regular costs like postage, telephone and fax have been covered by my organisation, Riksutstallningar, Swedish Traveling Exhibitions. Costs for travel have been granted by Statens Kulturrad, The National Council of Culture.

Costs for Heinz Vogler who served the work of the Council continuously were generously paid by BDK, Bund Deutscher Kunsterzieher. This fact is something to be paid attention to in all discussions of the financing of INSEA.

Britt-Marie Kühlhorn, Ulla Arnell, & Enid Zimmerman at World Council Meeting

INSEA REPORTS ASIA ART EDUCATION IN TAIWAN

Dr. Ann C.S. Kuo
National Taiwan Normal University, Taiwan

Taiwan, Republic of China

Located off the eastern coast of the Asian continent, Taiwan is a mountainous island with both tropical and subtropical characteristics. Off Taiwan's eastern coast is the Pacific Ocean, and across the Taiwan Straits to the west is the mainland province of Fujian. The island of Taiwan is long and narrow, shaped rather like a spindle. Measuring 394 km from north to south and 140 km from east to west, it has a total land area of 36,000 square kilometers. Home to approximately 20 million people, Taiwan has the second highest population density in the world. In geological terms, Taiwan lies at the intersection of the Eurasian and Pacific plates. It is endowed with diverse natural scenery and a rich ecology. When Portuguese sailors landed on Taiwan in 1544, they gave it the name of Ilha Formosa "beautiful island."

The Central Mountain Range is the boundary between Taiwan's eastern and western regions. The main summit of Yushan is the highest point on the island, with an elevation of 3,950 meters. Western Taiwan consists of densely populated, rapidly developing plains, and industry and commerce are the predominant forms of economic activity. The eastern region has been slower to develop and the population is more dispersed; therefore, the area has retained much of its native beauty. Agriculture, fishing, and mining are the chief modes of production in eastern Taiwan.

Taiwan has a wealth of human culture. Many relics of an active prehistoric culture have survived, and the existing nine aboriginal tribes have rich and complex cultures. More than three centuries ago, large numbers of immigrants from the mainland's coastal provinces settled in Taiwan. Subsequently came Dutch and Japanese occupations, World War 2, and finally, through the electronic media, the powerful influence of the West. From agricultural to industrial economy, from colony to autonomous province, from traditional to modern society: such transitions have left a legacy of highly pluralistic cultural values.

Taipei City, the seat of the island's government, is located in the Taipei basin in the island's northern region. It is the political, economic, and cultural heart of Taiwan. Over the past forty years, rapid economic devel-

opment and internationalization has transformed Taipei into a major Asian coastal metropolis.

Taiwan's Educational System

Public education in Taiwan can be divided into four kinds: Public education, vocational education, teacher training and higher education. At age seven to eight, children begin nine years of compulsory education (six years of elementary school and three years of junior high). Junior high school graduates wishing to continue their education must participate in competitive examinations for admission to senior high school, vocational senior high school, or five-year junior college. Senior high school graduates wishing to move on to college (four to seven years) or junior college (two to three years) must likewise take the Joint Entrance Examinations. Students' performance on these competitive examinations determines which fields and institutions are open to them. College graduates may take further examinations for admission to graduate study, or may move directly into the job market.

Art Education in Taiwan, ROC

Early art education in Taiwan was viewed primarily as a tool for emotional development and for the development of practical skills. Since 1949, education policy has gradually been normalized, and art education has been promoted in conjunction with national art exhibitions. The official curriculum has been modified through reference to educational concepts current in the United States, Japan, and other advanced nations. The "creation-oriented" approach that dominated the field for many decades has now been supplanted by the "education through art" theory advocated by the American art educator V. Lowenfeld and the British art scholar H. Read. In actual practice, however, Taiwanese society's excessive emphasis on material culture has resulted in a lack of attention to art education. There is a general lack of active, systematic curricular planning, and stated objectives are seldom put into practice. The intense competition for academic advancement resulting from the examination system is a primary reason for the state of ongoing deterioration characterizing art education achievement in Taiwan's elementary, junior high, and senior high schools. The public school system has therefore been unable to achieve its official curricular objective of elevating the level of aesthetic appreciation among the general population. In 1984, new curricular standards were instituted calling for equal emphasis on the three areas of "knowledge," "expression," and "appreciation," and for the use of art appreciation teaching to propel art knowledge and to stimulate artistic expression and creative power. In spirit, this curriculum generally conforms to international trends in art education placing prime emphasis on the teaching of appreciation. Such ideals, however, have yet to be realized in actual practice.

Current school art education in Taiwan comprises a dual-track system of general art classes and special ("gifted-student") art programs. the general curriculum in elementary, junior, and senior high schools includes both required and elective art offerings. A number of schools at each level also offers gifted art programs beginning from grade three (nine to ten years of age). These programs are open to students displaying special artistic aptitude and are linked in an ongoing curriculum extending through the junior high, high school, and college levels. Although students are admitted to these programs through special screening and testing, the classes are also open on a limited basis to students in the general curriculum. At the college level, non-art majors may enroll in art appreciation courses to meet general credit requirements.

Teaching Facilities and Resources

Most art education teaching at all grade levels takes place in ordinary classrooms. the government has recently initiated a project to establish special art education classrooms in elementary schools, and to selectively install equipment for teaching of pottery, printmaking, and other skills; however, there still remains a ubiquitous lack of special classrooms and art education teaching materials except in those schools that offer gifted art programs. There are also a severe lack of professionally qualified art teachers. At present, many elementary school and junior high school art classes are still taught by teachers who have not undergone any specialized training. Meanwhile, those teachers with special knowledge or professional training are often not put to appropriate use. Teachers wishing to increase their professional knowledge lack channels and resources for ongoing training, with the result that art teaching in most schools remains trapped in conventional modes. Prevailing social values and the pressures of the competitive examination system spur schools at all levels to take examination performance as the standard for assessing teaching effectiveness. Bowing to social pressures and biases, schools, parents, and students place exclusive emphasis on intellectual realm of learning at the expense of the development of solid, well-rounded art teaching programs.

Future Outlook

Rapid industrialization has brought "miraculous" economic development, and Taiwan's urban landscape is today indistinguishable from that of the world's advanced nations. However, the over-exploitation of the island's natural resources has been accomplished by world-class environmental destruction. Dwindling natural resources and declining cultural standards have placed environmental issues and art education high on Taiwan's social agenda. Fortunately, there is a growing consensus across the public and private sectors that heightened environmental and aesthetic awareness must be made dual objectives of social education. Art museums, cultural centers, and social organizations are actively working to marshal the resources of the community and the school system toward this end. Since the advent of the information age, the people and government of Taiwan have become increasingly conscious of the need to participate more actively in the interdependent global village, and it may be hoped that this consciousness will bring increasing pluralism and technological integration to the field of art education in Taiwan, ultimately helping Taiwan in its drive to become a more effective contributing member of the international community.

24
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NORTH AMERICA

ADVOCACY SYMPOSIUM & VISUAL &PERFORMING ARTS CONFERENCE

The Canadian Society for Education through Art is hosting
a one-day pre-conference symposium
called
ADVOCACY THROUGH PARTNERSHIPS
October 26 (evening) and 27, 1994
Regina, Saskatchewan, Canada

The Canadian Society for Education through Art joins
Saskatchewan art, dance, drama, and music educators in launching the conference entitled

THE COMMUNITY: A PLACE FOR THE ARTS AND EDUCATION
October 27 (evening) 28 and 29, 1994

WHO MAY BE INTERESTED: Anyone concerned with integration of subjects across disciplines and among the fine arts areas of art, dance, drama, and music. Also, anyone interested in forming stronger community partnerships with arts related and cultural organizations.

WHO IS INVITED: Visual and performing arts educators representing all levels of education. Also, heads of arts organizations are urged to attend.

THE AIM OF THE SYMPOSIUM: To nurture communication, advocacy, networking, and partnerships among arts education decision makers.

FOR REGISTRATION AND CONFERENCE/ SYMPOSIUM INFORMATION or PROPOSAL FORMS, CONTACT:
Rita L. Irwin and Anna M. Kindler
Curriculum Studies in Education
The University of British Columbia
2125 Main Mall, Vancouver, BC, Canada
V6T 1Z4
phone: 604-822-5322 or 604-822-5328
fax: 604-822-9366
e-mail: irwinr@unixg.ubc.ca
e-mail: kinan@unixg.ubc.ca

Indigenous People, Art& Place: Interactions of Culture & Environment in Contemporary Life,

Sept. 8-11, 1994, Asheville, NC
Sponsored by USSEA and
Western Carolina University.
(704)227-7210 or Fax (704) 227-7705
or write:
Lois Petrovich-Mwaniki, Dept of Art, Western Carolina University, Cullawhee, NC 28723.

This should prove to be an interesting program with several featured speakers, including **Dr. Alexander Alland, Leo Tanguma, Darcy Nicholas, & Dr. Jacqueline Chanda** and one day spent at the eastern Cherokee Reservation, Oconaluftee Indian Village andMuseum of the Cherokee Indian.

Notice to those interested in Qualitative Research or Case Studies on Pedagogy and Learning: Copies of "Participant Observation Research on Pedagogy and Learning" by Dr. Mary Stokrocki are available. Write to Dr. Stokrocki at Arizona State University, School of Art, Tempe, AZ 85287-1505. We lost the list of international people interested from the INSEA Conference in Montreal.

InSEA is pleased to announce that selected slides of the Children's Art Exhibit from the 28th World Congress are now available for purchase.

For information :
ART IMAGE PUBLICATIONS, INC.
61 Main Street, P.O. Box 568, Champlain, N.Y. 12919
1-800-361-2598 fax (518) 298-5433
Canada
1-514-495-1222 fax 1-514-272-6058

Conference Proceedings • Montreal 93 •

The 1993 INSEA World Congress Proceedings will be available September 1994.

The English speaking Editors are Dr. Cathy Mullen and Dr. ElizabethSacca, both from Concordia University, Montreal. The French speaking Editors are Dr. Suzanne Lemerise and Dr. FrancineGagnon-Bourget, both from the Université du Québec à Montréal.

These Proceedings should be of interest to your Universities and we suggest that you inform them of the possibility to acquire this exceptional report with articles written by such famous speakers asArthur Danto, Elliot Eisner, Brent Wilson, Rachel Mason, Brian Allison,Ana Mae Barbosa, Jerome Hausman, Al Hurwitz, Irein Wangboje, Annie Smith, Stanley Madeja, Ron MacGregor, David Baker, Philip Perry, MaxKläger, Emil Tanay, Andrea Karpati, Fernando Hernandez, John Steers,etc.

Les Actes du Congrès

Nous sommes actuellement à élaborer les AMontréal 1993, lesquels devraient être publiés entre .

du Congrès, section française, seront Suzanne Lemerise et Francine Gagnon-Bourget, toutes deux de Université du Québec à Montréal. La section anglaise sera sous la responsabilité de Cathy Mullen et d' Elizabeth Sacca, toutes deux attachéesà l'Université Concordia de Montréal.

Suzanne Lemerise, Marie-Françoise Chavanne, Ana Mae Barbosa ,Anna Kindler,, BernardDarras, Elliot Eisner, Fernande Saint-Martin, Emil Tanay, Ana Sobat, etc., démontrent de la qualité des auteurs.

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to the name of INSEA Montreal 1993 Organizing Committee •au nom du Comité Organisateur INSEA/Montréal 1993

INSEA 28th World Congress Proceedings • Actes du 28e Congrès Mondial de l'INSEA
c/o Luc Paquette, Trésorier du Comité Organisateur de l'INSEA
647, rue Lesage, Duvernay, Laval-Montréal H7E 2Y6 - Canada

INSEA SOUTH EAST ASIA & PACIFIC REGIONAL CONFERENCE NOVEMBER 13-18, 1994

Art Education: A South East Asia-Pacific Perspective

Greetings from the entire membership of the Philippine Art Educators Association (PAEA). We are happy to announce that PAEA will be hosting the Second INSEA-SEAPAC Regional Congress on November 13-18, 1994 at the Subic Bay Freeport Zone in Olongapo City, Zambales, Philippines. We take this occasion to extend our warm invitation for you to join us in what is sure to be an invigorating and relaxing opportunity for both the mind and the body.

And Subic Bay is a most fitting venue as it offers excellent meeting facilities, deluxe yet affordable accommodations and a natural environment that combines sunset views, white sand beaches, fishing areas, grassy parks and virgin forests all in one large, expansive nature reserve. And oh, the shopping and dining facilities all within easy reach around our meeting site. Indeed, an art education congress in Subic Bay, Philippines is one encounter you just can't miss!

So, if you're keen on knowing more, do write to:

The Congress Secretariat
Second INSEA-SEAPAC
Regional Congress
#5 Victory Street,
San Juan 1500
Metro Manila,
Philippines
Tel. No.(632) 705-704 Fax No. (632) 700-164

Take that long, well-deserved break in Subic. We'll make it worth your while. See you in November!

Alice A. Panares
Chairperson,
InSEA-SEAPAC Council

Registration Fees

Full Delegate	
INSEA membe	US$200
Non INSEA	$225
Student	$100
Accompanying Person	$80

All payments must be made in US dollar currency in the form of telegraphic transfer, bank draft or international money order. Payments by international credit card or personal/company checks will not be honored. Bank charges or remittance fees related to the payment transmittals will be borne by the registrant.

Accommodations

(rate given is on a per room, per night basis, divisible by 2 pax for double occupancy and 3 for triple occupancy)

For pre- and post-congress stay in Metro Manila, for the inclusive period of November 10-13 and November 18-21:

US dollars	Single	Double	Triple
Jupiter Arms	$58	$67	$75
Robelle House	43	49	58

For congress proper in Subic, for inclusive period of November 13-20:

US dollars	Single	Double	Triple
Subic International	$62	$72	$90

All bookings and payments must be coursed through the Congress Secretariat to avail of discounted rates.

Transport

Complimentary airport-hotel-airport transfers will be provided to all registered delegates on condition that:

- port of entry/departure is the Ninoy Aquino International Airport (NAIA) in Metro Manila
- arrival date is November 12 and departure is November 19
- participant is booked at either Jupiter Arms or Robelle House in Metro Manila

Round-trip bus transfer (Manila-Subic-Manila) is US$15 (departing Manila on November 13, 3:00 pm and departing Subic on November 18, 4:00 pm).

Official Ceremonies

The Opening Ceremony and Welcome Lunch will be held in Metro Manila on November 13, with the First Lady, Mrs. Amelita M. Ramos in attendance.

The Closing Ceremony and Farewell Lunch will be held in Subic on November 18, with officials of the Subic Bay Metropolitan Authority present.

Both functions are open to all regisfered participants.

Congress Language

English

Climate

The Philippines is a tropical country. In November when the congress will be held, the climate is cool and dry, with temperatures ranging from 22C to 28C. Average humidity year round is 77%.

INSEA • ASIAN REGIONAL CONGRESS, 1995

Taiwam, R.O.C.
November 10-15, 1995

Welcome to Taiwan, R.O.C. and to the INSEA - ASIAN REGIONAL CONGRESS, 1995

The 1995 Regional Congress of the International Society for Education through Art Asian Region will be held in Taichung, TAIWAN, R.O.C. on November 10-15.

This regional congress is organized by the Taiwan Art Educators Association(TAEA) in cooperation with various cultural organizations, educational and governmental agencies of the Republic of China.

We are very happy to have INSEA members from all over the world, as well as the delegates from the Asian region, here in Taiwan for this conference. It is sure to be stimulating gathering of art educators from diverse cultures and with different educational experiences.

The city of Taichung where the congress will be held has the best climate in Taiwan and is located 150 kilometres south of Taipai with and altitude of 30 meters above sea level. The area is endowed with beautiful scenery and a rich variety of native cultures.

- Regional and national exhibitions of young people's art and crafts.
- Tours to historical and cultural landmarks and museums.
- Cultural presentations and performances associated with the native Arts.
- Dinner and banquets
- Tours to local beauty spots.

CONGRESS LANGUAGE

The official Congress languages are Chinese and English. Translation into Japanese will be provided.

In addition to the Asian Regional Congress if INSEA, Taichung, TAIWAN, 1995, the Asian Regional Congress will be preceded by the 1994 Asian Regional Congress(stress on Art Practice domain) organized in cooperation with R.O.C. Children's Art Education Association on December 25-28, 1994.
116 Chang Chun Road, Taipei, Taiwan, R.O.C. (02) 536 8566 (02) 551 2542
fax: (02) 561 8868

CALL FOR PAPERS

Theme of the congress:
Culture • Society • Art Education

This provides an opportunity for art educators to share and discuss theories, practices, problems and trends of art education in their own countries based on each country's unique cultural background and tradition.

ART EDUCATORS INTERESTED IN PRESENTING A PAPER OR WORKSHOP ARE ADVISED TO REQUEST A PROPOSAL FROM:

THE SECRETARIAT
INSEA ASIAN REGIONAL CONGRESS, TAIWAN, 1995
National Changhua University of Education, Art department
1 Jinnder Road, Changhua, Taiwan, R.O.C. 50058
Tel:(04)721-1101
Fax:(04)721-1185
Final date for request of form • **March 15, 1995**
Final date to return accomplished from and paper • **Sept. 15, 1995**

RETURN SLIP

May I request the following information:

- ☐ Registration
- ☐ Call for papers
- ☐ Exhibits
- ☐ Accomodations
- ☐ Post Congress Tours/Events
- ☐ Others (specify)

Name _____
Home Address _____
_____
_____
Title/Position _____
Organization _____
Business Address _____
_____
_____
Telephone (Home) _____
(Office) _____
(Fax) _____

RETURN TO
INSEA-ASIAN REGIONAL CONGRESS, TAIWAN, 1995
National Changua University of Education, Art Department, 1 Jinnder Road, Changhua, Taiwan, R.O.C. 30058

InSEA

Sir Herbert Read Award 1996

NOMINATION FORM • FORMULAIRE DE NOMINATION

REQUIRED INFORMATION

(in English, French or Spanish)(L'information requise doit être présentée en français, en anglais ou en espagnol)

1. Name of candidate • Nom du candidat:

2. Acceptance signature • Acceptation du candidat:

3. Candidate's work address • L'adresse professionnelle du candidat:

4. Candidate's home address • L'adresse personnelle du candidat:

5. Name of nominator • Nom du nominateur:

6. Nominator's professional designation • Titre (profession) du nominateur:

7. Nominator's work address • L'adresse professionnelle du nominateur:

8. Nominator's home address • L'adresse personnelle du nominateur:

9. Enclosures • Les documents suivants*

a) Current vita of candidate • Curriculum vitae du candidat;

b) Cover letter from nominator • Lettre de présentation du nominateur;

c) Letter of acceptance from candidate • Acceptation à la candidature du candidat;

d) Minimum of 2 supplementary letters of recommendation • Minimum de 2 autres lettres de recommandation écrites par des professionnels;

e) Other support information • Information supplémentaire qui pourrait être d'intérêt à soutenir la cause du candidat.

*** All materials must be either in English, French or Spanish.**

*** Tous les documents présentés doivent être rédigés en français, en anglais ou en espagnol.**

Mail nominations to: • Prière d'envoyer le nom de votre candidat à :

Dr. Maryl Fletcher De Jong, CHAIR, InSEA Sir Herbert Read Award

ART- University of Cincinnati, 3052 Collinwood Place, Cincinnati, Ohio 45227-1412

home (513) 272-1679 • work (513) 732-5334 • fax (513) 735-5237

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c/o Cito/InSEA, PO Box 1109, 6801 BC Arnhem, THE NETHERLANDS
tel./ FAX : (31) 85 521202

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3. Traveler's cheque, preferably in Dutch guilders or American dollars
4. Cash, in Dutch guilders or American dollars (registered mail)
5. Bank cheques **in American dollars drawn on a North American Bank** only. Please make those cheques payable to: InSEA.

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